

International platform Galerie Philia makes another strong showing in New York

Penthouse Cure

By Adrian Madlener • Originally published as an Online Feature

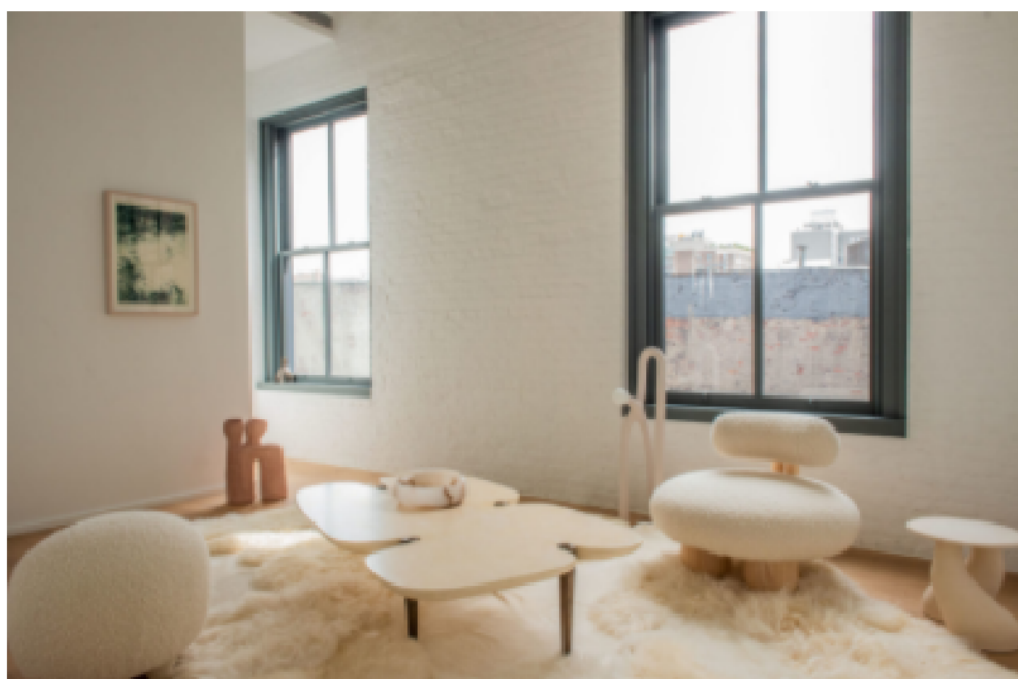


With coinciding events in Milan, Florence, Cape Town, Paris, and New York, [Galerie Philia](#) has undeniably taken claim over the fall season. This rapidly emerging platform was founded by two brothers with a passion for art in all of its forms. Its vast roster of talents and partners represents a measured eclecticism; transcending trends and style to uncover objects, furnishings, and artworks that embody a sense of timelessness. With the aim of contextualizing its wares, Galerie Philia often chooses to host its exhibitions in unconventional locations such as luxury apartments and Milanese storehouses.



The open plan living room features a chandelier by Alain Ellouz, a side table by Frederic Saulou, a credenza by Chapter 101, an armchair, and sofa by Lucas Mortens. The carpet is by Carine Baxy (Jonathan Puente)

The nomadic gallery's latest offering brings together a whopping 30 emerging and established talents in a striking Tribeca penthouse. Even more impressive, the First Times exhibition—on view through December 3rd—showcases works by a larger number of designers that have never shown before in the U.S. They include Os and Oos, Willem van Hoof, and Hot Wire Extension, as well as many other young talents. Among the exhibitors are recognized names like Rick Owens, Elisa Uberti, Alain Ellouz, Paul Matter, Richard Yasmine, and Pietro Franceschini. Other up-and-comers include Gregory Beson, Arno Declercq, Cedric Breisacher, and Flora Temnouche.



In one of four bedrooms, a table by DeMuro Das holds a stone vessel by Matthew Fisher. A chair by Pietro Franceschini juxtaposes sculptures by Elisa Uberti, a lamp by Hot Wire Extensions, and an Jude di Leo side table. (Jonathan Puente)



In another one of these rooms, a sideboard by Cedric Breisacher anchors a Manu Bano floor lamp, a Kar Studio stool, chair, and coffee table. (Jonathan Puente)



The master suite features a Jude di Leo bed frame, a desk and chair by Cedric Breisacher, and a Henry Wilson lamp. (Jonathan Puente)

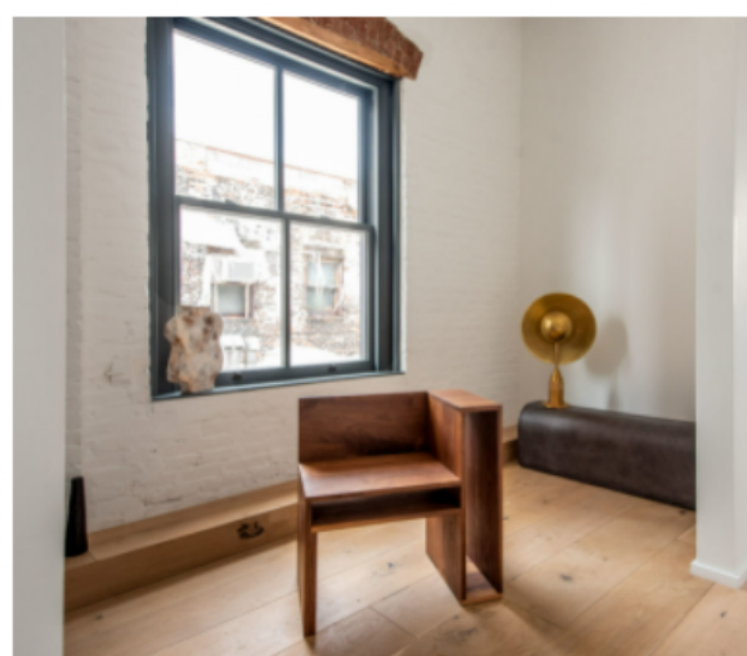


The kitchen and dining area includes more Beson furniture, a Volker Haug chandelier, and a vessel by Sylvia Eustache Rools and Jerome Pereira. (Jonathan Puente)

Set up in the sprawling modernist apartment and its Canal Street adjacent private roof top are 80 works. Presented in staged living rooms, dining rooms, bedrooms, bathrooms, and alcoves, these furnishings, luminaires, and accessories demonstrate Galerie Philia's ability to stage luxury properties. The visual relationships forged represent multiple permeations, sensibilities, and lifestyles. The underlying thread of muted tones, organicism, and sculptural articulations interplay well with hardline geometric planes. Texture abounds throughout the exhaustive selection.



Elisa Uberti's Opera Pink Table Lamp plays well off of Andres Monnier's Narciso Mirror. (Jonathan Puente)



Jason Mizrah's Alko Chair enters into dialog with Jan Gamcarek's Metropolis Brass Table Lamp. (Jonathan Puente)

Yasmine's After Ago side tables harken back to Postmodernism and the Memphis collective but are inherently geometric and pared-back in form. Beson's wholly rectilinear tables, chairs, and benches make a strong case for the sanctity of monumental proportions and simplicity. Kar Studio's expressive fiberglass forms draw from eastern philosophies. Rustic sheepskin rugs by Carine Boxy juxtapose Jason Mizrahi aerospace-grade composite creations. Though surprisingly succinct, this extensive collection is a true sampling of contemporary collectible design as it stands today.



Gregory Beson's Unique GB201 Walnut Daybed offers the perfect lead up to the private roof top. (Jonathan Puente)

Header Image: Richard Yasmine's Set After Ago side tables set upon an exposed brick wall, in sharp contrast to Arno Declercq's Bunker Candleholder 2.0 and Flora Temnouche's Untitled 2 wall piece, presented against a white wall. (Jonathan Puente)